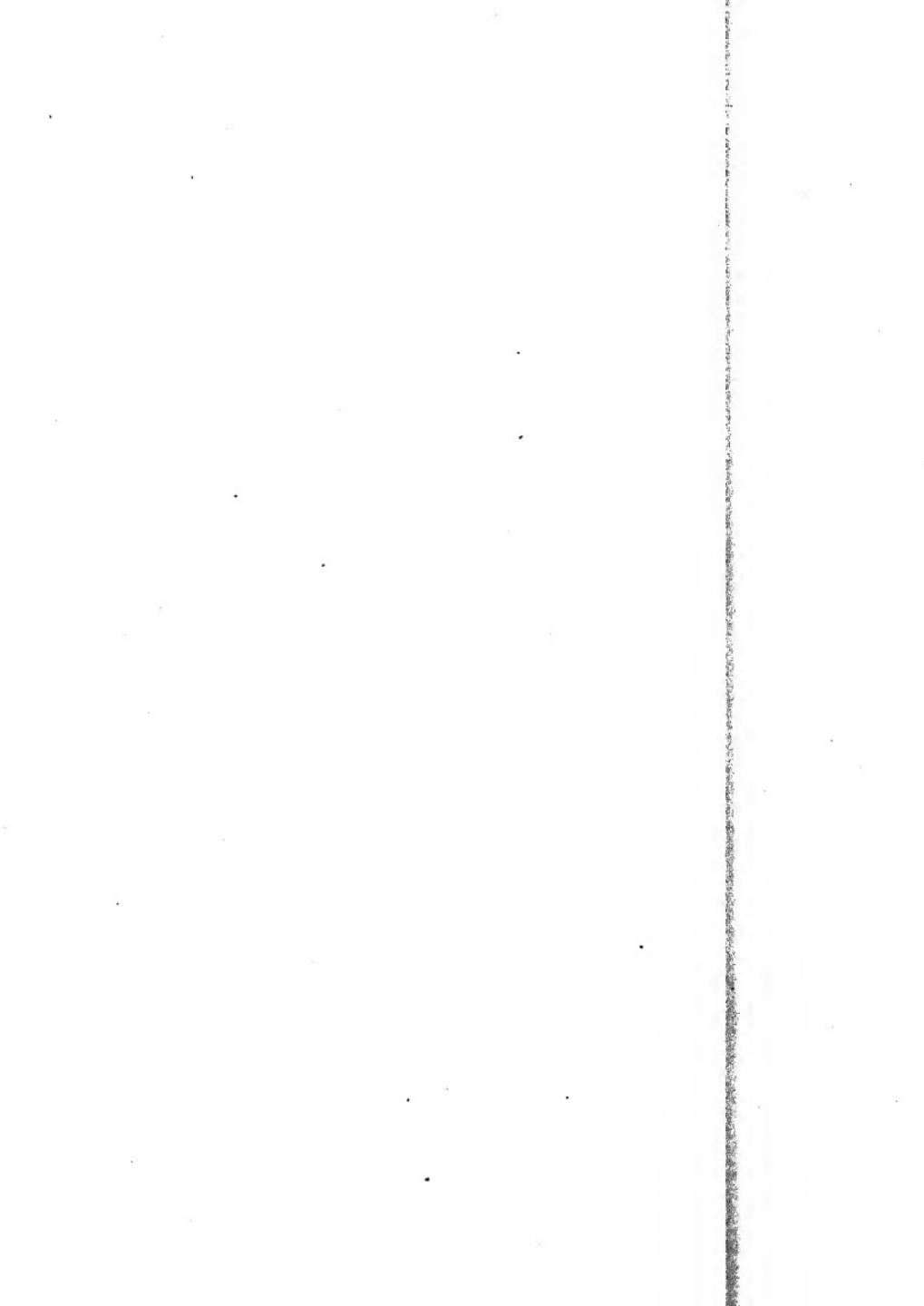


in **maharashtra**



MUSIC IN MAHARASHTRA

by

Prof. G. H. Ranade

JULY, 1967

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Price Rupee One

Published by :

THE CHIEF INFORMATION OFFICER
MAHARASHTRA INFORMATION CENTRE
CONNAUGHT CIRCUS, NEW DELHI.

Printed by :

THE MANAGER, GOVERNMENT CENTRAL PRESS
BOMBAY-4

PUBLISHER'S NOTE

The cultural heritage of our Motherland in all its diverse forms is the common property of not only the people of India but of the whole of mankind and it involves obligation on the part of all of us to enrich it in every possible way.

An attempt, however small, to bring within reach of an average Indian authentic information on the important aspects of this history and culture in order to make possible a two-way flow of information between the different States of India, could supply an essential need for securing harmony in inter-State relations and promote national integration.

The Maharashtra Information Centre has, with these humble objects in view, projected a series of booklets on Maharashtra. They are only introductory but deal with most aspects of the history and the economic and cultural life of the people of the State. The contributors are authorities in their subjects and well known for their erudition.

It is hoped that the series will help to remove the lack of understanding which retards the growth of a healthy national feeling and go a long way in bringing the people of Maharashtra closer to the people of other States.

have participated in this venture.

CHAPTER I

Music in Maharashtra

Maharashtra is held in affectionate regard by its friends and admirers, far and near, for its high achievements and great contributions to music of the classical variety which has undergone a wonderful revival and development in Maharashtra during the last hundred years or about. The revival began with the appearance on the scene of such great musicians as Mahadevbuwa Gokhale of Miraj, Antubuwa Apte of Ramdurg, Raojibuwa Gogte of Bavda, and Balkrishnabuwa Ichalkaranjikar, in particular, who, for his life-long and monumental service to the advancement of music in Maharashtra, was affectionately called the doyen among the musicians of his time. The movement reached its climax in the theoretical works of such great scholars as Pandit Bhatkhande and Pandit Vishnu Digambar and in the efforts, particularly by the latter to popularise classical music.

The evolution of any art or science is necessarily gradual and its final form is the result of many contributory circumstances and events. The cultural centres often shift from place to place and periods

of revival are followed by years of decadence and deterioration of taste and forms. Maharashtra has passed through both these stages more than once and the revival referred to at the beginning was not the first of its kind but only the latest.

Its central position among the Indian States, geographically speaking, has made Maharashtra the meeting ground of the best in the culture of the North and the South, although for the same reason, it was frequently exposed to the onslaughts and invasions by conquerors from both the sides. This has played an important part in shaping the life and character of the Maharashtrian people.

The political borders of Maharashtra have varied from time to time, but the region within which Marathi is spoken has remained fairly fixed.

The culture of Maharashtra is the result of the fusion of the Aryan and Dravidian cultures and may be said to be representing a cross-section of the contemporary culture of India. Cultural ties are, however, often stronger and extend over barriers of race or religion. The music-tradition of Maharashtra is fortunately not an exception. It is the same music-tradition which was common to all the parts of India till about the thirteenth century and its early history is the same as that of the common Indian tradition.

CHAPTER II

Primordial Music and the Hoary Past

The beginnings of our music are more ancient than even the *Vedas*, from which according to popular belief, it came to be developed. It is, however, not possible to trace the exact period of its birth or of its individual creator. According to legend, it came down to people on the earth as a gift from the gods. It certainly is a gift of Nature and our first musical experiences have come from the music of the elements such as the wind blowing or the rustling of leaves, the murmur of a brook or the thunder of clouds, etc. The cries of certain birds and beasts are, however, more musical than the music of the elements and provide a more artistic and finer standard for musical judgment. The notes of our speech and recitation were studied on their analogy and the melodic relations between the successive sounds were determined. It must not, however, be supposed that evolution of music was conditioned by the blind imitation of the cries of birds and beasts.

The sounds made by birds and beasts have remained almost the same. There has been no

change in a lion's roar or a peacock's cry, which have remained fixed for ages but human music, however, has been developed due to the inherent urge in man for improvement and is continually enriched with growing understanding and experience.

Speech and recitation, though quite natural to mankind as they require no external aid for their production and functioning, were developed by a slow process extending over some centuries. In the absence of any such articulated sounds, man's first language was of the nature of automatic exclamations and such other expressions as could be produced orally or mechanically. It must have taken man an experience of several generations to imitate the cries of birds and beasts. Invention of the different speech-sounds and their articulation was still more difficult. The number of speech-sounds is not the same in all languages and languages of even the most advanced nations often lack variety and well-defined articulation. Some of them do not possess enough sounds to express all the shades of articulation functioning in a language like Sanskrit. The speech-sounds and articulation was, therefore, a truly uphill task. According to Hindu mythology, God Shiva played his Damru (a drumlike instrument) for rhythmic accompani-

ment to his Cosmic-dance and out of the various strokes played on its parchment, the different vowels and other speech-sounds of our language are said to have emerged. From automatic exclamations and mechanical sounds to the vocal music of today is, therefore, a very long process of evolution. Indian music has developed essentially as vocal music and instruments came later on to support or imitate the vocal part.

Vedic chant may be said to be the authentic form of our earliest music. It employs three pitches, — the Uddatta or raised, the Anudatta or low and the Swarita or the toned. The melodies and scales as manifested in the Vedic chant by the various sequences of these three sounds in course of time culminated into the full-fledged scales as employed in Sama-Gana. These scales further developed the Jatis and it was out of these Jatis that the Ragas were born. The employment of Ragas for all types of music is a special feature of Indian music and distinguishes it from other music systems of the world.

Another significant feature of our music is its active association with the everyday life of the people. Among certain sections and castes, not only marriages and births are celebrated with music,

Brahma Purana states that while carrying a dead body to a burial place, all the four types of musical instruments should be played. According to the Maha-pari-nirvan-sujanta, the Mallas of Kushinar passed seven days in paying homage to the dead body of Budha, with instrumental music and dance among other rites. Manual work of every sort, domestic or agricultural is done while singing or chanting a song to relieve the sense of fatigue. Music is at its best as a form of social entertainment particularly when it is coupled with poetry or drama and dance. It is also employed in the daily ritual or worship in our temples in reading of the Puranas or during the Harikatha recitals held for the public, at large. Only a few decades ago, Puranas used to be recited, — not read — to the accompaniment of the drone of a Tambura. The Puranik would vary his tone, here and there, according to the flow of the narrative, sing the Raga so as to suit the hour of the day and bestow grace on his music according to the mood of the narrative.

It is well-known that Harikathas are freely interspersed with devotional songs, which enliven

the discourse. In his famous work 'the Manasollas' (1129 A.D.), King Someshwar Chalukya refers to the practice of employing music for the recital of Puranas and Harikathas as an ancient practice, and it is interesting to note that it continues without break to this day, though more than eight centuries have since elapsed. The close association of music with the day-to-day life of the people has thus preserved the vitality and tradition of our music in spite of its long neglect during the period of alien rule.

All such music, meant for the people, in general, was called Deshi, meaning popular by the ancient theorists, to distinguish it from the Margi Sangeet, i.e. scientific or pure music. The classical music of today belongs to the Deshi category and judged by the standards of the ancients, it is a degree below their 'ideal' or Margi music.

Yet such works as the Natyashastra of Bharat or the Brihatdeshi of Matang devote their attention more to the Deshi form. This shows that even as early as their time, the Margi type of music was limited only to the pedagogic plane.

Between the Natyashastra of Bharat (the oldest extant work on Dramaturgy which contains some chapters on music as an auxiliary subject) and the

Sangeet Ratnakar of Sharngadeva of the thirteenth century, the number of treatises written on music is surprisingly large and far outweighs the number of works written during the same period on any other art or science, but most of them happen to be mere translations or adaptations of the Natyashastra of Bharat or Brihatdeshi of Matang. It is not known to what part of India Bharat or Matang belonged and it will be presumptuous for any modern State to claim them. Maharashtra has benefited from the common heritage.

But it is interesting to note that one comes across numerous references in early Sanskrit literature which suggest that the Maharashtri language enjoyed a special kind of preference over other Prakrits in the matter of music. According to Sahitya Darpana, in dramatic plays, the characters of the lower rank should use Prakrit dialects for their conversation. Among these, Maharashtri was considered as the best by the poet Dandi who describes it as a veritable ocean of gem-like proverbs and wise saws. Besides all the songs were written in it to the exclusion of other Prakrit dialects and even of Sanskrit. This is evident from the Fourth Act of the Vikramorvashiya of Kalidas which resembles a modern opera. It is full of such songs

which were intended to be sung by the king.

Some scholars are of the opinion that a great poet like Kalidas would not make his royal hero sing in Maharashtri or any Prakrit in defiance of the conventions of the Natyashastra. They attribute it to some later enthusiast who must have transcribed the songs into Maharashtri and set them to music. This is missing a fine dramatic point and denying originality to a master-mind. As the king was beside himself owing to separation from his beloved, it is but natural that he should forget the rules of courtly manners and talk and sing like a commoner. Kalidas availed himself of the opportunity to use the Maharashtri for the songs, which also made the king's insanity more genuine, dramatically speaking. The association of Maharashtri with music seems to have reached its climax during the tenth century as is evident from Karpur Manjari, a Prakrit-comedy of that period by Rajashekhar, written to please his wife Avantisundari, by birth, the daughter of a Maharashtrian prince. There is a curious anecdote current among the people of Maharashtra which says that Maharashtra was a country of great instrument players and Ravana, Lord of Lanka, used to employ them at his court.

Due to its special suitability for songs and also as language dialogue for the common characters, Maharashtri enjoyed a special status — inferior only to that of the Sanskrit, and in course of time, music terms indigenous to the Maharashtri language came to be incorporated into works on music written in Sanskrit language. Bhoja and Someshwar make a free use of such Prakrit terms in their Sanskrit treatises on music where they are called as Bhandir or Bhandik Bhasha terms.

Bhandir means the Indian banyan tree. It was under the shade of such a banyan or Bhandir tree that Lord Shri Krishna used to dance the Rasa-Krida in which milkmaids from all parts of the country participated, sang songs, each in her own language, and it was after choosing the musically melodious words from these songs that the song-language came to be formed. Due to its association with the banyan tree it came to be known as Bhandir Bhasha. Again, 'Bhande' in Marathi, means a musical instrument and Bhand means a player of a musical instrument. Actually, Bhands belong to a class of professionals who live by music and dance-demonstrations. So the Bhandir came alternatively to be known by the term Bhandika. According to scholars, the Bhandir Bhasha is similar to the form

of old Marathi language used in the famous Jnaneshwari and other Marathi works of the time. In fact the knowledge of Bhandir Bhasha appears to have become essential for a musician and was regarded as an added qualification. The abundance of Bhandir terms in such reputed books on music written in Sanskrit as the Sangeet Ratnakar and Sangeet Samaya Sara is thus explained. The Abhangas of Jnaneshwar, Namdev and other Marathi saints and the works of Mahanubhava Pandits are replete with the Bhandir and Bhandika Bhasha terms. It will not be out of place to mention here the history of the Marathi term Biruda in this connection. Biruda, according to music works, forms one of the six Angas of a Prabandha. A dispute as to the Aryan or Mlenchha origin of this word was finally referred to Shri Vidyaranya Swami (1300-1380 A.D.) a great scholar of music and author of the famous work on music the Sangeet Sara. After carefully weighing the evidence, he ultimately gave his decision that the word was indigenous to the Marathi language and as such was of Aryan origin. It was in use in the days of Matang, i.e. full five centuries before the date of this decision.

Thus, there was a strong tendency towards increasing use of Marathi technical terms in the

music literature of the thirteenth and subsequent centuries. With such a background, Sharngadeva wrote his epoch-making work on music the famous Sangeet Ratnakar. It can be positively stated, without fear of contradiction that the history of the Marathi music tradition, as such, begins with it.

CHAPTER III

The Tradition given a Local Habitation and a Name

The thirteenth century has a special significance in the cultural history of Maharashtra. With it begins the history of the Marathi literature and of other regional departures, in the matter of fine arts and culture in general. The Sangeet Ratnakar—an epoch-making work on music—belongs to this very period. In Indian literature on music it has almost the same significance as the Natyashastra of Bharat or the Brihatdeshi of Matang. Although, it has freely drawn upon all earlier authorities on music, its setting and bearing are distinctly regional and speak of the music tradition then current in Maharashtra. It marks the beginning of a separate Maharashtrian tradition of music and deserves our special notice.

Sharngadeva (1175-1247 A.D.), the author of the Sangeet Ratnakar, belonged to a family of Kashmiri Pandits domiciled in Maharashtra. His grandfather, Bhaskar, a great Sanskrit Pandit, was an emigrant from Kashmir and had settled in Maharashtra long before the birth of Sharngadeva. Bhaskar's son Sodhal, father of Sharngadeva, was

a scholar and man of great accomplishments. served for over thirty-three years as the minister of two Yadav kings in succession, v ruled at Devagiri, the capital and cultural centre Maharashtra at the time. It is clear that Shardeva was not only born but also brought up in the best of Maharashtrian tradition. In the Sangeet Ratnakar, he has given many illustrations from practical music and has named them as 'Lakshya' meaning 'current'. Throughout his work, Shardeva insists that old theories and music practices must be construed and interpreted only in a way which would explain the current practices satisfactorily. The Lakshya mentioned by Sharngadeva must have been the music current in Maharashtra. This is amply borne out by his free use incorporation of Marathi terms and music practices in the body of the text of the Sangeet Ratnakar, a treatise written in chaste Sanskrit. These Marathi terms and usages are referred to by the author because they were part and parcel of the musical tradition with a long history behind them.

By the beginning of the thirteenth century, Maharashtra had developed some characteristics of its own in the music tradition which by the close of the century seems to have attained its highest excellence.

Gopal Nayak, the greatest musician of the Yadav Court, was taken under duress to Delhi by Allauddin Khilji, at the instance of Amir Khusro, a great soldier, scholar and musician. Khusro subsequently learnt all the characteristics of Gopal Nayak's style of music which served as the source for most of his later inventions and experiments. Gopal Nayak was only a generation younger than Sharngadeva, whom he must have seen and known in his childhood. In course of time he became the top-ranking musician of the Yadav Court. Under the circumstances, it seems a legitimate conclusion that Gopal Nayak must have received his musical training in the music system, propounded by so distinguished an authority as Sharngadeva and which was practised and had won favour at the Yadav Court. It was this Maharashtrian music tradition which served as the parent stem on which Amir Khusro must have grafted his later innovations, if any at all! Khusro himself has, however, said at one place 'I am an Indian although born a Turk and my Iyre responds to the Indian theme! It is, therefore, a matter of perversion of facts to suppose that Amir Khusro ever thought of replacing or defacing the original tradition of Indian music though it is possible that he explored its many possibilities.

popular in his time. The modern Khyal is in many ways different from the Khyal as envisaged by Khusro and has incorporated into it the salient features of both Thumri and Tappa. What passes today as the classical music of the North mainly consists of Khyal-singing. Many artists from Maharashtra had their training in Khyal-music under reputed Ustads at places like Gwalior, and through them the modern Khyal was introduced in Maharashtra, late during the last century. But this has led some of our own scholars to deny to Maharashtra any classical music of its own and assert that all that passes under that name was borrowed from the North. But in fact the North has only returned what it had borrowed earlier from Maharashtra.

A significant reference to Gopal Nayak by Pandit Vyankatmaki in his Chaturdandi Prakashika, shows that even South Indian musicians looked upon Gopal Nayak's music as the ideal and sought inspiration from it. The tradition as described in the Sangeet Ratnakar seems to have been current in the South. Alap, Thaya, Geet and Prabandha are the four stages of elaborating a Raga, as mentioned in the

Sangeet Ratnakar. Pandit Vyankatmakhi calls them the four Dandis or cardinal principles governing the elaboration of music. It seems that in his time some musicians did not make any distinction between Geet and Prabandha. To silence them, he has said in his Chaturdandi Prakashika that it would be an empty talk about Chaturdandis or Gopal Nayak, if one were not prepared to make a distinction between a Geet and a Prabandha.

It thus appears that there were no two separate schools of music at least before the end of the Yadav dynasty, and that the system as described in the Sangeet Ratnakar (i.e. the music tradition of Maharashtra) was current in both the North and the South and was regarded as the standard system.

The high standard of musical accomplishment and appreciation attained during the thirteenth century is reflected in contemporary Marathi literature which is full of the very technical terms of music as found in the Sangeet Ratnakar and similar works of the thirteenth century. Saint Namdeva (1270-1350 A.D.) and Damodar Pandit (who with his wife entered the Mahanubhava sect in 1250) were contemporaries of Gopal Nayak. Some sixty compositions of Namdeva set to Ragas and Talas

are incorporated in the Grantha Saheb Sikhs and have thus escaped from oblivion. The number of Ragas employed in them all is eight. According to authentic information, Damodar was an accomplished musician and was exempted from the general ban on music by the Maharashtra sect. Some of his songs have survived even to this day. The number of Ragas employed in his songs is eight. Mahadamba, also of the Maharashtra bhava sect, but better remembered as the Marathi poetess, has bequeathed to posterity compositions known as 'Dhavale's'. According to Sangeet Ratnakar, Dhaval is the name of a Prabandha to be employed for all benefit songs and Mahadamba seems to have followed this rule correctly.

In one of his Abhangas, Namdeva has condemned Khyal music for its baneful use of 'Tanas' which he refers to by the word 'Kampa-Swar' and describes such music as only commercial or of the demand-and-supply type. In his opinion such music lacks true beauty and its chief concern was the volume of sound. From the very liberal use of the correct terminology in many of his Abhangas, it is evident that he had a good knowledge of music in its technical terms. His scathing criticism of the Khyal music as it was practised by one of his contemporaries viz. Amir Khan

appears that Namdeva's knowledge of music was first-hand and that he was both a composer and a practical musician of a fairly high order.

A corroboration of the glories of the music tradition of Maharashtra during the Yadav period comes from the very picturesque account given by Ibn Batuta, an Arab traveller, who visited Devagiri a few years after the fall of the Yadav dynasty. According to him Devagiri was a very big city comparable with Delhi, with a very large area, reserved for the army. The civil population lived in another part of the city known as 'Katak'. The fort of Devagiri formed the third and the most important part of the city and in his opinion was by far the most impregnable fort he had ever seen. Its citizens were Marathas and many of them were jewellers by profession. There was a special part of the city in which great musicians and songstresses lived and it was very decently planned and consisted of big and airy houses, furnished with costly furniture. At the centre of this part, there was a big public auditorium where on every Thursday evening musical concerts used to be held in the presence of the Raja of the place. All musicians were required to take part in these concerts according to a previously fixed order. These musi-

this description fits accurately into that of the Sangeet Shala of the Yadav times, and agrees with the Sabha-Sanniveshan or the plan of seating people of different ranks in the Sabhas or the official concerts.

The glories of the Yadav dynasty terminated with the defeat inflicted by Allauddin and Maharashtra's complete subjugation. There was constant warfare and no end to internal feuds, treachery and political discontent. Naturally, the culture of Maharashtra received a heavy set-back and was for all practical purposes wiped off by the terrible Durga-Devi famine which lasted for full seven years, from 1468 to 1475 A.D. It completely destroyed all birds and beasts and the vegetable life of the region. Many died of hunger, and the few who had the means, migrated to far-off places like Kashi in the North and Vijayanagar and Rameshvar in the South. It took more than a century for the work of rehabilitation and there was thus a void created in the social and cultural history of Maharashtra. We are thus left to pick up the thread of history rather indirectly from the works of poets and saints of the succeeding generations and partly bridge up the gap thus created by the unfortunate circumstances. The

evidence even though sparse is authentic enough and goes to show that there was neither any break nor any perversion in the music tradition of Maharashtra.

CHAPTER IV

Harbingers of a New Dawn

Dasopant (1551-1616 A.D.) famed to be the most voluminous among the Marathi poets had a versatile genius and was known to have composed originally 1,00,000 Padas or songs set to Ragas. Of these historian Rajwade was able to trace some 2,000 of which about 1,600 are published by him. The rest are still in MS. form. From the portion published so far, we find that the number of different Ragas to which the songs were set is thirty-three. How many more Ragas figure in the yet unpublished part, we cannot say. In the case of some Ragas such as Goudi and Maru, the poet gives certain songs with these Raga names as they are, but mentions some others with the Raga names with the additional remark ‘as in Daxina Sala’ meaning as ‘current in the Southern system or school’. It thus appears that bifurcation between the two schools of Indian music had taken place before Dasopant’s time. Almost all the Ragas employed by Dasopant are found in contemporary works on music and belong to the Northern system. Though he has not given the notation of any of his

songs, in a Chataranga in Dhanashri Raga, he had to give a Sarigam illustrative of the Raga, as a matter of conventional necessity. This notation agrees in all its Lakshanas with those of the Dhanashri of today. Thus it has become possible to discover the Shuddha scale of our music in Dasopant's time, and on corroboration it is found to agree with the old Shuddha scale which is almost the same as that of Raga Kafi.

The Kitab-i-Nauras of Ibrahim Adil Shah II. of Bijapur (1580-1626 A.D.) is yet another work which contains several Chijs (songs) composed by that prince and further set to Ragas and Talas. These Chijs employ the Daxini form of Urdu, which has a close affinity with many of the usages and words of the Marathi language. This is quite natural when we know that Ibrahim was brought up in the Marathi tradition, used to speak Marathi in his private life and had many Marathi Pandits and diplomats in his employment. Azad Beg, Akabar's ambassador at the Bijapur Court also corroborates this. Kallinath, the famous commentator of the Sangeet Ratnakar, mentions that the Krishna served as the Northern boundary of the Karnatak and as Bijapur lies to the North of the Krishna, it is clear that it formed a part of Maharashtra of those days.

Ibrahim Adil Shah II has used 19 different Ragas, in all, for his compositions as given in the Kitab-i-Nauras, and all these Ragas belong to the Northern School, showing that the bifurcation between the Northern and Southern schools of music had already taken place before Ibrahim's time.

Different types of music find favour with different sections of the society. Purely scientific music is preferred by Pandits and theorists. Common people like songs with simple tunes and everyday themes. Women and children sing the ones connected with births, marriages and other festivities of family-life. Powadas delight the valiant while Lavanis give joy to people of gay temperament. Devotional music is, however, the only form of music which is welcome to all sections alike. Thus, conditions were very favourable for the revival of the Bhakti School and the Warkari Sampradaya, during this period. The common people left without any guide or guidance naturally found some solace in the simple philosophy of absolute faith in God, attainable through deep devotion. In music, faith reflects itself in the purity of notes and devotion in the sustained and strict observance of melody and rhythm. This is why devotional music is able to make an immediate appeal and finds favour with all sections of the society.

Saint Ekanath belonged to this very period (16th century) and was a master-composer of devotional songs. None has excelled him so far in their diction, sparkling humour and variety of tunes and rhythm. He at once saw the advantage of harnessing music to spread the message of the Bhakti cult and chose his themes from everyday life of the common people. His songs are known as Gavalans, Garuds and Bharuds and have become immortal by the beauty of their music, innocent humour and deep mystical meaning. Since his times, the music in Maharashtra has identified itself with the devotional and it was practised mostly by the Haridasas. Thus from Saint Eknath onwards, to the beginning of the Peshwa's rule, music continued to flow chiefly through the channel of devotional songs.

Who does not know and like the Abhangas of Tukaram? Ramdas-Swami too was a great composer and several of his Padas set to regular Ragas belonging to both the Northern and Southern schools of music are now printed and published by Shri Dev of Dhulia. The Samarth Sampradaya had a great following at Tanjore in the South, and under the generous patronage of its Maratha rulers, Tanjore had become a famous seat of learning and centre of all that is best in Indian music and other

arts. The enlightened Maratha rulers of Tanjore introduced the institution of Hari Katha — a gift from Maharashtra to the South — at their Court. The people of the South liked it so much that they incorporated it immediately into their devotional music programmes, popularly known today as Kalaksheda, in which they occasionally recite many Slokas of Ramdas and Abhangas of Tukaram and others, as well as many Marathi Sakis, Dindis and Aryas even today.

CHAPTER V

The Maratha Period

During the Maratha period commencing from the great Chhatrapati Shivaji Maharaj, we come across the names of several great composers, Haridas, Dhrupad-singers, instrument-players and Pakhvajis. Till very recently, no authentic records had come to light and it was commonly believed that owing to constant warfare prevailing in this period, music and other fine arts must have suffered neglect. But today, we know they did not. Shivaji's father Shahaji, was an educated man and was a great patron and scholar of music. In fact he has been the author of a book on music written under the pen-name 'Makarand Bhup'. Shivaji's brother Vyankoji and his illustrious successors, at Tanjore, have been known as the very makers of the best in the music of South India of today. Chhatrapati Sambhaji Maharaj was a patron of poets and his son Shahu Chhatrapati, who had spent his boyhood under the influence of the Mughal Court, at Delhi, was fond of music, hunting and such other princely entertainments.

From the Peshwa-Daptar, it is clear that there used to be dozens of musicians of all types at the

Peshwa's Court, and excepting a few from the North, the rest were local artistes highly trained in their respective branches of music. Thus Naro Appaji Bhave, a famous Sitar-player belonged to Nanasaheb's Court, while an equally famous Sitar-player, Balajipant by name, was in the employment of Raghoba Dada, and was paid a monthly salary of Rs. 500 (when rupee was ten times its present value). Khushalkhan, a great Dhrupadiya, was also in the service of Nanasaheb. Pava Bhimarao (who was also a great flute-player), Ranu Shimpi, Vithu Gurav (1768), Tryambak Atmaram (1790), Vithoba Parnerkar (1796) were all vocalists of great merits and used to sing the Dhrupad and Dhamar. The last Peshwa, Bajirao II, was extremely fond of music and had in his service such great musicians as Davalkhan, Mendhusen, a lineal descendant of Tansen, Bilasbaraskhan, a great Dhrupadiya of Kashi, Chintamani Mishra and a number of instrument-players as the famous Sarangi-player, Devidas, Bahirji and Nagu Gurav, reputed Pakhvaj-players of their time, and such great danseuses as the unparalleled Vyankat Narasi and Hira. According to the Peshwa-Daptar, they were paid high salaries and received valuable presents on special occasions. There were many other minor musicians and accom-

panists attached to the Peshwa's Court. The Lavani and Powada-singers, known as Shahirs, formed a department by themselves. The Peshwa-Daptar further reveals that even while in exile, at Vasai, Bajirao II had taken with himself a large number of musicians.

As the Maratha period throughout was one of active warfare, side by side with the classical forms lighter forms of music like Powadas flourished. Singing of the heroic deeds and exploits of the Maratha persons of the past had a powerful appeal to the pride and patriotism of the general public and helped to maintain the enthusiasm and morale of the Maratha army. The music of the Lavanis must have made the Maratha warrior feel fresh and cheerful. The taste for classical music, however, had not deteriorated. After the fall of the Maratha power, its armies were disbanded and with their return home, the music of the Powadas and Lavanis enjoyed a brief vogue as Tamasha was the only form of lighter entertainment. Lavani continued to be popular till the beginning of the Marathi stage in 1843. Neither women nor respectable men patronized Tamasha which was considered vulgar and indecent. But some over-enthusiastic scholars have gone to the length of describing Lavani as the

only form of music indigenous to Maharashtra. According to them the classical music of today is all a borrowed affair. This only shows their perverted tastes and ignorance of history. For, even after the decline of the central Maratha power, it is authentically known that great musicians were in the employment of the surviving States like Satara, Kolhapur, Sangli, Miraj, and such other States belonging to Patwardhans. Bapusaheb Budhakar, a renowned Dhrupadiya, was a great favourite of Chhatrapati Pratapsimha-Maharaj of Satara. He accompanied his master in his exile at Kashi. Sakharambuwa Kashikar of the Sangli State, Bhaubuwa Gokhale of Kagwad and Kolhapur, Mahadevbuwa Gokhale of Miraj, Antubuwa Apte of Ramdurg, all of them were well-known musicians of their time, and were in the employment of the princely States. It is not true to say that Lavani-music is the only form indigenous to Maharashtra and the classical music of today is all a borrowed affair. This is proved by Shahir Haibati's work on the origin of Lavani-music, in which he says that it has sprung up from the Raga-Ragini system and is governed by the same rules and conventions about the Rasas. The modern Lavani appears to be a corrupt pronunciation of the Navani of the 13th century, of which

the musical elaboration was to be made in a very effortless and delicate manner with honeylike fluid notes. (Verses 103-104, Sangeet Samaya Sara of Parshvadeva. Chapter II. Also verse 111, Canto III, Sangeet Ratnakar).

CHAPTER VI

The British Period

This brings us to the British period which stands out by its complete indifference to music and other indigenous fine arts. In fact, Europeans in general considered Indian music as something very crude, if not barbarous, and in comparison far below their own music. This prejudice is fortunately dying today. In 1952, an American connoisseur wrote to me saying ‘Your book on Hindusthani Music has deepened my insight into the very nature of non-European music and it is now clear to me that Indian music (Eastern Linear Monody) is governed by a strict lawfulness and an artistic skill that is by no means inferior to some highly developed European forms such as the “Fugue” for instance.’

As stated in the very first chapter, our music could survive because of its association with the religion and day-to-day life of the people. Another important factor which helped in the same direction was the patronage it used to receive from the old princely order. Such patronage was however either for pleasure or merely for a show and regal prestige. It did not spring from any real love for the art or

any higher motive such as providing nurture for the spirit of man or helping him achieve a harmonious personality. In course of time, even this patronage became quite nominal and was limited to the temple-ritual or to the holding of formal Darbars. The princes preferred horse-racing and other fashionable forms of entertainment introduced by the European rulers instead.

The professional musicians of this period were generally illiterate, men of low tastes and morals and often addicted to drink, opium etc. Thus of the very period commonly supposed to be the golden period of the Khyal form, Capt. Willard in his book 'Music of Hindostan' (1834) justly complains and observes that 'from the theory of music, a defection had taken place in its practice and men of learning used to confine themselves exclusively to the former while the latter branch was abandoned entirely to the illiterate.'

CHAPTER VII

The Lingering Court-Patronage

But there were some honourable exceptions, like the Maratha States of Gwalior, Indore, Dhar, Baroda etc. reputed for their traditional patronage to music and the care they took to preserve its high standard. It was in these States that many of our famous artistes of the last century received their training in music under famous Ustads. But these Ustads, mostly Mohamedans, came to develop very great affection for their Maharashtrian disciples, who never stinted at any hardship, privation or even humiliation and did the meanest household chores to keep them and their families in comfort. We are told that the famous brothers, Haddukhan and Hassukhan of Gwalior, used to be proud of their Maharashtrian disciples for their unstinted loyalty and veneration for their 'Guru' the Ustad, whom they revered even more than their parents. It became an unwritten rule with them to teach music preferably to Hindus and to Maharashtra Brahmins in particular. It is these last who brought the Khyal style to Maharashtra in all its glory and it is no wonder that it could at once become popular with the educated and elite of the

y. In this connection, special mention must be made of Pandit Vasudevbuwa Joshi originally of Agaon near Alibag, who as a young lad first went to Gwalior on foot, succeeded in getting himself admitted by Hassukhan as one of his pupils, and finally rose to be a top-ranking disciple. After Hassukhan's death, he was prevailed upon not to leave Gwalior and continue its tradition as a centre of classical music. Later, Maharashtrian students who went to Gwalior resorted to him for their training in music. Ramkrishna Deva alias Devajibuwa, another disciple of Miya Hassukhan, settled at Dhar and was regarded as a great musician of his time. Pandit Balkrishnabuwa, the Guru of Pandit Ishnu Digambar, had his training in music under both Devajibuwa and Vasudevbuwa Joshi. Prof. Ishnupant Chhatre, by his daring and perseverance had won the favour of Miya Haddukhan, who in spite of Chhatre's inhospitable voice to music taught him his art without any reserve. All these great men had their own share in the growth and evolution of music in Maharashtra.

If ever an individual had scored over a University in the propagation of knowledge, the honour of it goes to Pandit Balkrishnabuwa. He taught music for well over fifty years to deserving young pupils

without any fees or funds, and under the roof of an humble Indian house. Prof. Chhatre, too, taught music free to many and rendered very valuable service to music in Maharashtra by reclaiming Rahimatkhan back to sanity with all the splendour of his glorious art. These two were the pioneers of the great music revival that finally culminated in the achievements of another two great men viz. Pandit Vishnu Digambar and Pandit Bhatkhande.

CHAPTER VIII

The Early Architects of Modern Maharashtra

Simultaneously with the efforts of these pioneers among the musicians, the first batch of graduates from the Bombay University had begun to figure actively in public life. The awakening of the national pride and political consciousness induced them to devote all their energies to the upliftment of our country in general and to the revival of ancient arts and music in particular. They tried to make music a necessary part of the basic education of every citizen. With their efforts, begins the history of music teaching in Maharashtra. Great men like Justice Telang and Dr. Bhandarkar were among the early students who learnt music under the late Gayanacharya Balkrishnabuwa. This fact alone is enough to testify to the sincerity and enthusiasm of the educated section of the society for the spread of education and culture. For this purpose, they founded such societies as the 'Literary and Scientific Society' and Gayan Samajas in particular, for music. Concerts of famous musicians, discussion on musical topics, publication of old and rare works on music, formed some of their regular activities. In

course of time they prepared and published new books with new methods of teaching music and formulated a system of notation for printing it. Rao Saheb V. N. Mandlik of Bombay was mainly instrumental in the publication of a pamphlet called 'Geet Lipi' written by Shri G. L. Chhatre, as early as 1864. This pamphlet first stated the laws of sound in plain Marathi and explained the signs and symbols used for music notation, framed on the model of the European staff notation, but with Solfa-letters. It was prepared as a text-book for teaching music in the Girls' School conducted by the Literary and Scientific Society of Bombay. According to all available information, this was the first book which framed a system of notation and advocated its use for teaching music in our schools on perfectly scientific lines.

The Poona Gayan Samaj, founded in 1874, was an equally influential body and within a few years it spread its activities even to a far-off place like Madras. In fact, Shri Balwantrao Sahasrabuddhe, one of the founders of the Poona Gayan Samaj, was also the founder of the Madras branch, in 1883, which later was renamed as the Madras Jubilee Gayan Samaj at the time of Queen Victoria's Jubilee. It was the first and oldest music Samaj of Madras, and curiously

enough it was the creation of a Maharashtrian, from Poona. Among the patrons of the Poona Gayan Samaj, we find the names of H. E. H. the Duke of Connaught and the then Prince of Wales, later King Edward VII. Almost all great men of Maharashtra were associated in one way or another with the activities of the Poona Gayan Samaj. No other music institution can possibly boast of such glorious traditions. The Samaj published valuable music-works such as the Radha Govind Sangeet Sara of Rana Pratapsimha Deva of Jaipur, which till 1910, had remained in the MS. form, and also conducted music classes for its members and supplied music teachers to local schools.

The vitalising influence of such activities and the strong appeal, they had to the educated and cultured sections of the society, impressed the professionals themselves so much that the more intelligent among them adopted these methods voluntarily and over and above training a few Shagirds (students) in the traditional manner, opened private classes for teaching music on the new lines.

CHAPTER IX

Marathi Stage-Music

Another factor which led to the rapid development of taste for classical music was its adoption on the Marathi 'Stage'. In the earlier period of the drama, the actors were chosen from among good-looking young men gifted with a sweet voice, but without any special training in music. But as the taste and standard advanced, the music on the stage demanded a new orientation. The random ways of singing a song came to be replaced by a more systematic way of elaborating it and the actors needed some kind of grounding in classical music. Thus began the age of the singer-actor and the preponderance of the classical form of music on the stage. The effect of the change was almost magical and the music of the Marathi stage reached its high-water mark in the life-time of the generation. The stage tunes became so popular that the Haridas-s began to adopt them for their Hari-Katha-s, and the Tamash-walas and Powada-singers for their Lavani-s and Powada-s. Thus the Raga music of the classical style brought about a steady but revolutionary change even in the non-classical or

popular forms of music. Those who swear by the Lavani-s and Powada-s should remember that these too have absorbed a strong dose of classical music.

The tunes of some of the beautiful Hindusthani Chij-s in simple but charming Raga-s were adopted for Marathi songs which the audience could easily understand and so the desire to learn the original Hindusthani Chij-s began to take hold of the minds of the musically gifted section of the audience. Thus one often came across persons who though lacking any training in classical music had mastered the technique of Raga-music through the medium of these Marathi songs. It may be mentioned here that some of the Marathi songs even excelled the original Hindi Chij-s in their faultless musical structure and sweetness of tune and well-known masters like the great Abdul Karimkhan fell under their spell. He used to sing them in public concerts and for Gramophone Records. Such Marathi songs are the pride of Maharashtra and deserve greater attention of musicians all over India, as they form a valuable addition to the stock-in-trade of Classical music. The Sangeet Natak Mandalis (companies) started during the last quarter of the 19th century, helped to foster a taste for classical music creating a large receptive audience for those who had learnt it.

CHAPTER X

Music Literature

The pendulum now began to swing to the other side and every body with whatever claim for being called a musician, began to devise new methods of teaching music. Very soon there was a crop of cheap music books with well-known songs and Chij-s often mutilated and disfigured for rapid reproduction on the newly introduced instrument the “Harmonium”.

The honour of being the first printed book on music, in Marathi, goes to the “Gayan Prakash” of Bhaushastri Ashtaputre of Wai. It was printed in 1850, on the litho and on hand-made paper, at the Dnyanprakash Press of Poona. The book, though quite elementary, was recommended to the public as a very learned book, over the signatures of a team of Shastris of that time. The “Geet Lipi” of G. L. Chhatre was published in 1864. The topical interest attaching to this book is in its being the first book to formulate a system of Notation for our music and to advocate its use in practical training. In 1883, Pt. Balkrishnabuwa started a bimonthly journal of music “Sangit Darpan” by name. Shri Annasaheb

Gharpure of Poona started another music monthly in 1886, viz. the "Sangeet Mimansaka". In the same year, he published a small pamphlet on *Tala*. From 1889 onwards, he began to publish in monthly instalments his Marathi translation of the *Ragavibodha* of Somnath. Ustad Murarba Govekar, a practising musician, published his *Gana Sanjivani* in 1887, and a book on *Sitar-Vadan* in 1893. A "Discussion on Indian Music" by Bhavan-Rao Pingle was another famous book of the time (1894). The first authentic and printed edition of the *Sangeet Ratnakar* was published by the Anandashram of Poona, in 1896. During the first quarter of this century, almost all the music publications were mainly on Harmonium playing. These gave in notation form popular Marathi songs from different Marathi plays as sung by famous actors like Balgandharva, Keshavarao Bhonsale and others. The activities of Pt. Vishnu Digambar and Pt. Bhatkhande had by this time begun to bear fruit and the educated section of the public had begun to divert its attention from stage-music to the study of classical music both as a science and as an art. During this period, many persons with high educational achievements and a genuine taste and aptitude for music began to devote themselves to its study with the

result that the progress made by them was much more rapid than by the older methods of the professionals who were generally illiterate. It was during this period that many thought-provoking books on music happened to be published. A few of them were in English. It is not possible to give a complete list of them here, but a few which have some special significance may be mentioned.

“Sangeetache Atmacharitra” by Prof. G. H. Ranade, was published in 1934, and it had made its own mark among the Marathi books on music. Another interesting Marathi book on music was the one published by Shri L. D. Joshi of Poona in 1935 under the title “Sangeet Shastrakar and Kalawant Yancha Itihas”. “Hindustani Music—An Outline of its Physics and Aesthetics”, in English by Prof. G. H. Ranade, was first published in 1939 and its second revised and enlarged edition appeared again in 1951. It is a book of great scientific value and is thought-provoking. “Bharateeya Sangit” by Pt. Krishnarao Mulay (1940) and Matsari Krita Murchhana by Prof. Acharekar are two other books which deserve special mention.

Among books on music criticism and books of personal reminiscences about famous musicians, those written by Shri Tembe, Prof. N. S. Phadke, and Shri

Keshavarao Bhole, deserve special mention. The "Gokhale Gharana Gayaki" and the "Biography of Pt. Balkrishnabuwa" are two other books of great historical merit, published by Shri Keshavbuwa Ingle, under the patronage of Shrimant Babasaheb, the last ruler of Ichalkaranji, in 1935 and 1936 respectively. Among the books containing notations of classical Chij-s in various Ragas as sung by the different Gharana-s, may be mentioned those published by Shri Vinayakbuwa Patwardhan, Master Krishnarao, Tambe-Shastri, Prof. B. R. Devdhar and last but not the least by Pt. Mirashibuwa, a recipient of the President's Award as the best Hindustani Vocalist, for the year 1961.

"Gharandaj Gayaki" by Shri V. H. Deshpande (1961) and "Sangeetantil Gharani" by Dr. Marulkar (1962), are two of the latest books dealing with the styles of the different Gharana-s.

Books published by Pt. Vishnu Digambar Paluskar and Pt. Bhatkhande and R. S. Deval are not included in the above list, and will be referred to in a special Chapter.

CHAPTER XI

Our Master-Artists of the older generation

Among the great musicians of the early 19th century, Sakharambuwa Kashikar and Bapusaheb Budhakar were musicians of rare merit. To the next generation belonged Mahadevbuwa Gokhale, Raoji-buwa Gogte, Bhaubuwa Gokhale of Kagwad, Raoji-buwa Belbagkar and Balkrishnabuwa Ichalkaranjikar. Among Balkrishnabuwa's early disciples were such famous persons as Pt. Vishnu Digambar, Pt. Gundubuwa Ingle, Pt. Anant Manohar, Pt. Vamanbuwa Chapekar, Pt. Mirashibuwa and Balkrishnabuwa's only son, Annabuwa, a musician of a great promise but who unfortunately died young to the great grief of his father. Pt. Anant Manohar and Pt. Mirashibuwa, two of the three living disciples of Balkrishnabuwa, have been recipients of the President's Award for the best vocalist of Hindusthani music. Two other musicians of great distinction viz. Pts. Vazebuwa and Bhaskarbuwa Bakhale belonged to the early period of the present century. It is these musicians who have cultivated the taste for classical music in Maharashtra and advanced the standard of its appreciation to a markedly high level, so that great savants like

Alladiyekhan and Abdulkarimkhan made Maharashtra their permanent home. Prof. Vishnupant Chhatre had already brought Miya Rahimatkhan to Maharashtra.

CHAPTER XII

Two Great Masters and a Devoted Research Worker

Though, there was no dearth of musicians of sterling merit and great individual accomplishments, to utilize their knowledge in the field of music-education and for the general upliftment of the profession was a difficult task and needed men of great insight, sincerity, knowledge and above all a capacity for doing real constructive work. Pandit Bhatkhande and Pandit Vishnu Digambar Paluskar eminently filled up the gap in this field of national service. Their activities, though conducted from differing view-points, even with occasional clashes between them, fortunately proved complementary.

Pandit Vishnu Narayan Bhatkhande (1860-1936), B.A., L.L.B., Advocate, was a highly educated and cultured person brought up in an environment of high music traditions. He was a good flute and Sitar player to begin with and further studied vocal music. With his critical and analytical faculty, he studied both the theory and art of music, and was led to draw certain theoretical conclusions on which he based his theory of Ten Thatas, first published in his Sanskrit book 'Lakshya Sangeet'. In support of

his theory, he wrote and published in Marathi four monumental volumes dealing with the 'Hindusthani Sangeet Paddhati' and on the practical side supplemented them by publishing another six volumes giving in notation Chijs in various Ragas, both common and rare, according to the traditions of the various Gharanas. These two series of volumes and his innumerable other publications of a minor nature, are considered as epoch-making works. They have made Pandit Bhatkhande's name immortal in the history of Indian music.

Pandit Vishnu Digambar Paluskar (1872-1931), on the other hand, was not a scholar to begin with but educated himself, later on. An early injury to his eyes while playing with crackers decided that he should learn music and was sent accordingly to learn it under a great Guru, Pandit Balkrishnabuwa. His training was flawless and thorough. Paluskar was a man of iron will and with rigorous practice and application he succeeded in developing a full and melodious voice, rich both in range and sonority. With his sublime yet melodious music he could control even hostile audiences at will. Such was his self-confidence about the excellence and power of his art! He was a puritan in thought and action and correctly diagnosed the evil that hindered the

spread and growth of truly great music. By his own example and ardent propaganda, he rescued music from the banalities of its vulgar caterers and popularised it among men and women of respectable class. For this purpose, he opened music schools in different parts of the country, devised a system of notation for music, trained his own music-teachers, and effected mass-contact with the people in general by his public recitals of Ramayan, accompanied by suitable musical instruments. Further through Bhajans and devotional songs of great Saints, chosen from all languages, he literally captured the hearts of the rising generation, men, women and children, alike. He created a class of earnest lovers of good music and prepared the way for the theories of Pandit Bhatkhande and other later writers.

Pandit Bhatkhande was essentially a scholar and a great musicologist. He created a stir among the intellectual and educated sections of the society by his books on the theory of Indian music and made available a number of compositions (Chijs) in various common and rare Ragas to the professionals. Pandit Paluskar was a practical musician and created a new order of professionals and music teachers, who were at one and the same time musicians and leaders.

Both these Pandits were reformists and had dedicated their lives to raise the status of music.

Rao Saheb K. B. Deval

We cannot pass lightly over the name of R. S. K. B. Deval, who though not a scholar of Sanskrit or a musician himself, with great patience and perseverance and with the help of Pundits and his musician friends, pursued the problem of correct determination of the Shrutis. Although not an expert in the art, he had grasped the problem correctly, and his interpretation of the Hindu Musical Scale based on 'Raga-Vibodha' and other music works, is in itself a high tribute to his inventive genius and intelligent application of acoustic laws to Indian music. It was as early as 1890, that feeling mortified by criticisms of Indian music by European critics and as a reply to them he published his first book on 'Hindu musical scale.' The book, no better than a small pamphlet, won him the friendship of Mr. E. Clements, a great scholar and critic of European music. His association with Clements resulted in the formation of the Philharmonic Society of Western India and in the publication of several books regarding the intonation or Shrutis, on its behalf. Later writers like Prof. Krishnarao Mulay

or Acharekar are indebted to Rao Saheb Deval directly, and those others like Pandit Bhatkhande who joined issues with him on the matter of Shrutis, indirectly, as otherwise they would not have devoted so much attention to the matter. Pandit Bhatkhande's later admission that he had for a time misled his readers in the matter of Shrutis (*see "Hindusthani Sangeet Paddhati"*. Vol. IV, Page 23), shows how uncertain he used to feel about his own position in the matter!

With such a background, well and truly supported by the unstinted work of well-known musicians and scholars, the enlightened sections of the society were attracted towards classical music and eagerly wished to see music as a part of regular school curriculum.

CHAPTER XIII

Music in Education and Government

Demands for the inclusion of music in school-subjects used to be repeatedly made in public meetings and music conferences. But it was not until 1929, that Government paid any heed to them. In that year, on the recommendation of the Primary and Secondary Education Committee the Government of Bombay recognised that music has a value and a place in our education system, and the limit of its generosity was to allow the teaching of music in the first three years of the primary course and as a voluntary subject up to the third in the Boys' and the fifth standard in the Girls' Secondary Schools, provided the schools spent for it themselves. By 1947, music was included in the list of vocational subjects allowed as additional subjects at the S. S. C. Examination.

There was, however, neither any planning nor any co-ordination in the methods and books used by different schools, or in the courses prescribed by the Educational Department.

It was the time of the dawn of country's independence and Shri B. G. Kher, a highly cultured and enlightened gentleman, was fortunately at the head

of affairs as the Chief Minister of the State. He appointed, in 1948, an inquiry committee called the Music Education Committee, popularly known after its chairman, Principal G. B. Jathar, as the Jathar Committee. The Committee was asked to survey the whole field of Music Education and in particular to examine and make recommendations regarding : (1) the place of music in the various stages of education system, (2) qualifications of teachers of music in the various school stages, (3) grants-in-aid, (4) curriculum in music for the various types of schools, (5) syllabus for the P. S. C. and S. S. C. Examinations and (6) the possibility of having a uniform notation for Indian music.

In its Report, the Committee had said that "in making our recommendations on the different questions referred to us, we have tried to keep our feet firmly on the ground and have resisted the temptation of making spectacular and unrealistic proposals. We feel that our proposals are eminently practical and afford a sufficient basis for putting music instruction on a sound footing.". The Committee after having examined 18 different forms of musical notation in use evolved a form expected to secure unanimous support of all the sections. The Report of the Committee is a model of careful

inquiry and is admitted on all hands as a unique educational document, containing recommendations of a far-reaching but eminently practical character.

Maharashtra has a good number of men of high music-education. Having attained high standard in imparting training in music, its example is being followed by other States. It also proposes a large number of private institutions and industries like the Film-Industry and instruments-manufacture allied with music. Private bodies cannot, however, enforce uniformity of standards or courses or co-ordinate the methods to be used in music education which Government alone could do and the Kher-Ministry led the way.

In the meanwhile, the Ministry of Education of the Government of India had also seen the need and justice of starting National Academies of Fine Arts, and accordingly the Sangeet Natak Academy, to function for Drama, Dance and Music, was started. The States were advised to start similar academies, to be affiliated to the Central or National Academy. Some States like Madras or Madhya Bharat had their own academies, while new States like Rajasthan and Andhra founded them anew. Maharashtra has, however, no such official academy so far, though it hopes to have one in the

near future. It can, however, boast of a number of well-conducted private institutions of music which receive guidance and help from Government. It has also instituted the practice of holding annual music festivals and seminars by turns in different parts of the State and of giving grants-in-aid to deserving old artists.

It may not be out of place to mention here the part played by the Universities. The University of Bombay had taken up the matter of starting the Diploma Courses in music on many previous occasions and had even once come to the decision of actually starting them. The University of Poona has already started them in 1954 and has now resolved to include music as one of the optional subjects at the B.A.—General. The essential weakness in their outlook is that instead of starting branches of study which will advance music-research in its literary, social, historical, cultural, scientific, industrial or engineering bearings, they aim at teaching the practical art of music. They should rather devote their attention primarily to the teaching of the higher aesthetic and technical aspects of the subject rather than to the teaching of its practical performance.

Among Maharashtrian Hindus as in Hindu society in general, music was not considered as an art fit

to be taught to the ladies of respectable class, in spite of the fact that they generally possess a charming musical voice in comparison to men. In social and religious functions of the ladies, they used to sing simple songs as handed down by tradition. These songs had none of the bias of classical music nor ever employed any accompaniment for Swar and Tala. Again ladies never attended any concerts of classical music, which were meant exclusively for the male sex. Girls of the older generation used to learn songs from their mothers or elderly ladies of the household, songs handed down from generation to generation. After schools for girls were started, some songs used to be taught but these were forgotten soon after they left the school. There was, however, no idea of teaching classical music and the utmost limit was to teach them to play a few songs on the harmonium or the Sitar. Music as a career was altogether unthought of till the beginning of the broadcasting era. Since then Maharashtrian girls and ladies have become bold and ambitious enough to learn and adopt music as a career and some of them are well-known for the excellence and high quality of their art.

The Marathi artistes are mostly vocalists. As an artiste he has a keen ear for new musical figures

and improvisations, which he not only learns but gives back in the enriched form. The teacher rather than the performer has the better of his temperament. In his appreciation, he is inclined to be critical and somewhat hyper-sensitive to purity of form. This makes his artistic performance rather sharp than smooth, but technically flawless. The younger artists of today are less staunch in their musical loyalties and do not shut themselves to the influences of artists belonging to other Gharanas; a healthy trend which portends good. They have a rich legacy and they show full promise to leave it richer both in form and in content.

This is an attempt to tell the history of the Music-tradition of Maharashtra, in plain every-day language without fuss or fun, or any show of research. It will serve the purpose of a bird's-eye-view, for those who want to know the peculiarities of the Music-tradition of Maharashtra, or are new entrants into the field of musicology.

